

Chumbara

Folk Song from Quebec

1. Chum - ba - ra, chum - ba - ra, Chum - ba - ra, chum - ba - ra,

Chum - ba - ra, chum - ba - ra, Chum, chum, chum, chum, chum, chum, chum, chum,

Chum - ba - ra, chum - ba - ra, Chum - ba - ra, chum - ba - ra,

Chum - ba - ra, chum - ba - ra, chum, chum, chum!

2. Fy-do-lee

3. Chow-ber-ski

SINGING

Have the students do a simple “pat - clap” body percussion pattern in two to get a feel for the beat and the meter of the song. Sing the song while you “play” the body percussion pattern. Add a more difficult body percussion pattern: pat-pat-clap, rest, pat-clap-snap. Repeat 3 X then add pat-clap-clap-clap-clap-clap-clap. Repeat above 3 X again. Finish with pat, snap, pat. Sing and “play” the entire sequence together. Divide the class into two groups. Have half the class “play” the metered beat in two and half the class “play” the rhythmic pattern while singing.

PLAYING

Divide the class into three groups, everyone in each group having the same unpitched percussion instrument. (i.e. rhythm sticks, bells, wood blocks) Following the rhythmic pattern above, have one group of students play the “pat” part of the pattern, have the second group play the “clap” part of the pattern, and have the third group play the “snap” part of the pattern. Play the whole rhythmic sequence using the percussion instruments. See if the students can sing and play at the same time. Add the two beat metric part on a drum or tambourine. Put it all together. Add the two chord accompaniment on an auto harp or guitar. If the class can play recorders, have them learn the song on recorders.

CREATING

Have the students create an “A B A” arrangement of the song by singing on the “A” part and playing an instrumental only verse on the “B” part. Now try creating an “A B C B D” arrangement with different verses of the song on the “A C D” parts, and instrumental only verses on the “B” parts.

LISTENING

Try changing the percussion instruments by either adding new instruments or changing the parts the instruments are assigned to play. Listen and decide if the new arrangement is better than the previous arrangement. Analyze the new arrangement and determine if a change in the tempo and/or dynamics would be an improvement on the old arrangement. Describe to the class why the changes are better or not as pleasing when comparing two or more arrangements of the song.

CURRICULUM INTEGRATION (Language Arts)

Noticing that the song is made up entirely of three syllable words that do not make sense to the students, have the student brain storm three syllable words or combination of words that come from their experience and do make sense when sung as replacement lyrics to the song. (i.e. ham-bur-ger, piz-za pie, el-e-phant, big blue sky, end of school etc.) Sing new lyrics